MUSIC MADE EASY,

OR A

NEW MUSICAL VADE-MECUM:

BEING

A COMPLETE BOOK OF INSTRUCTIONS FOR BEGINNERS

ON THE

Piano-Forte or Harpsichord,

ON A PLAN NEVER BEFORE PUBLISHED.

TO WHICH ARE ADDED,

EIGHT PROGRESSIVE LESSONS,

Which Experience has shewn to be sufficient, and more particularly so in this Work; and Twenty of the easiest and most favourite Songs, many of them never before published, in which Music is made as easy as it is possible for Art to make it, and much easier than in any Work heretofore published,

IN VARIOUS KEYS, WITH PROPER FINGERING THROUGHOUT.

Five Senses only for Man's Use were given;
But Art, inspir'd by Genius, made them Seven;
Music and Drawing are the Gifts of Heaven.
They smooth Life's rugged Path, meliorate the Mind,
With pleasing Thoughts illumin'd and refin'd.

LONDON:

Printed and Published, by the PATENTEE of "Writing and Drawing made Easy," in Eight Numbers, at ONE SHILLING each; and sold, by his Appointment, by NEWBERY, the Corner of St. Paul's Church-Yard; EDWARDS's Manufactory and Music-Shop, near Westminster-Bridge; and most other Booksellers and Music-Shops in Town and Country.

1798.

[ENTERED AT STATIONERS HALL.]

PREFACE.

THIS Book owes it Publication to an Accident. A Gentleman, having a Muſic-Maſter to teach his Niece, had an Inclination (though at an advanced Age) to acquire a few eaſy Tunes for his Amuſement; he learned the Gamut, and attempted the Firſt Leſſons; but found that neither his Sight, nor Recognition of the Notes, would permit him to proceed. Unwilling to give up the Attempt, he got the Song of the Dead of the Night, and tranſpoſed the Notes into capital Letters, by which he acquired that Tune, and Three others, in One Month, God ſave the King, Logan O'Bucan, and Yeo, yeo, yeo! not perfectly, nor ſufficiently well to play in Company, but with ſufficient Melody to pleaſe himſelf; and, from the Firſt of the Attempt, inſtead of attending to Sounds without Words or Meaning, he played by the Words and Notes till he brought them to ſpeak the Senſe and Melody of the Tune, and that with Pleaſure to himſelf, from the very Firſt of the Attempt. This induced him to conſider whether the Public might not be benefited by this Accident. The ſame Method, *i. e.* the Letters only, certainly would not do; for, it does not lead to a Knowledge of the Notes; but, placing a capital Letter, over every Note throughout the Book, muſt aſſimilate the Notes to the Mind in the fulleſt and ſtrongeſt Manner. In the common Way of teaching, it is found, by Experience, much Time and unpleaſant Attention is required before the Notes aſſimilate to the Inſtrument. They are called by the Name of Letters; and they are not Letters; but a Medium inſtead of them, which the Mind finds it very difficult to aſſimilate to the Inſtrument; whereas it is demonſtrated, by this Accident, that the Letters themſelves aſſimilate to the Keys, without any Medium, in a very ſhort Time, and with a pleaſing Attention from the Firſt. But it may be proper to remark, that, though this Method (which can be called new on no other Account but that it has not been done before, it being only a Continuation of the Gamut-Method) will make the firſt Introduction to this delightful Science as eaſy as Art can make it, it muſt ſtill be confeſſed a very difficult Science, and ought not to be attempted without a Maſter, for the following obvious Reaſons: (This Book conſiſts of Eight progreſſive Leſſons, and Twenty of the eaſieſt and moſt favourite Songs, Six of which will be entirely new, and compoſed for this Book:) The Firſt obvious Reaſon is, that the Learner will get a bad Method of fingering, which, once contracted, cannot be remedied: In the next Place, as they will find moſt of theſe Songs eaſier than the Leſſons, the Melody of them at leaſt, they will neglect the Leſſons for the Songs; but this will

will be very improper; the Leſſons muſt be conſidered as the material Part, and never to be neglected; and the Letters will greatly aſſiſt in going through them. The Songs muſt be conſidered as a Relaxation from the more eſſential Part, and the Maſter will take Care that this ſhall not be neglected. The playing the Baſs and Treble properly together is very difficult, and a Maſter's Aſſiſtance much wanted. There are many Things wanted to be known which cannot be attained without a Maſter. If the Pupil would acquire Perfection, much Practice is abſolutely neceſſary, and this Method will make that Practice eaſy and pleaſing, which, in the common Way, is troubleſome and diſguſting. In a Word, this Method will do all that can be done to make Muſic eaſy and pleaſant; but they, who attempt to learn it without a Maſter, muſt not expect to play well.

This Book is publiſhed by the Patentee of "Writing and Drawing made Eaſy," which never had any Objection made to them but their being too eaſy, which he conſiders as the higheſt Compliment. He intended to make them as eaſy as poſſible, and the Objection ſhews he has ſucceeded; but the increaſing Demand for them demonſtrates that their Utility is confirmed by Practice. But the Profeſſors of all theſe Arts may think that they militate againſt them; but this is not intended, nor the Fact: they are merely Introductions. The Writing-Book teaches as far as Half-Joining, and no farther. The Drawing-Book gives Sketches of Flowers, and lays the Firſt Colours of Flowers, that the Pupil may employ himſelf at once on the Part of Drawing that gives Pleaſure. When the Imagination is once warmed, the Pupil will think it all pleaſant, and will attend to the Maſter's Inſtructions with a Ten-fold Satisfaction. But, ſuppoſe it does teach to draw a few Flowers, will not this raiſe an Emulation to proceed in that delightful Science, into which we only bring our Pupils to the Entrance? And what more have we done in Muſic, but continued the Gamut till it is no longer neceſſary. In going through this Book, the Notes muſt, of Neceſſity, be ſo ſtrongly aſſimilated to the Eye, the Ear, the Fingers, and the Inſtrument, that the Maſter will be enabled to bring the Pupil to the higheſt Perfection.

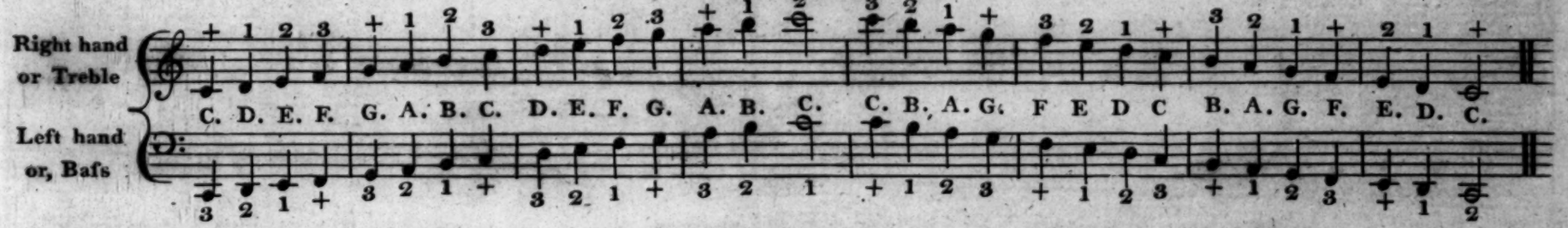
MUSIC MADE EASY

OR

MUSICAL VADE MECUM.

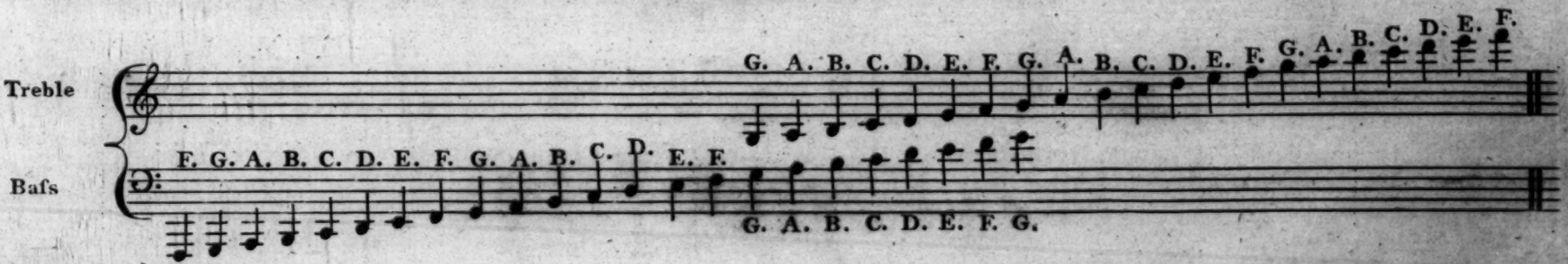
The firft thing neceſsary for a beginner is to learn the names of all the Notes in the Scale or Gamut by heart, which are as follows.

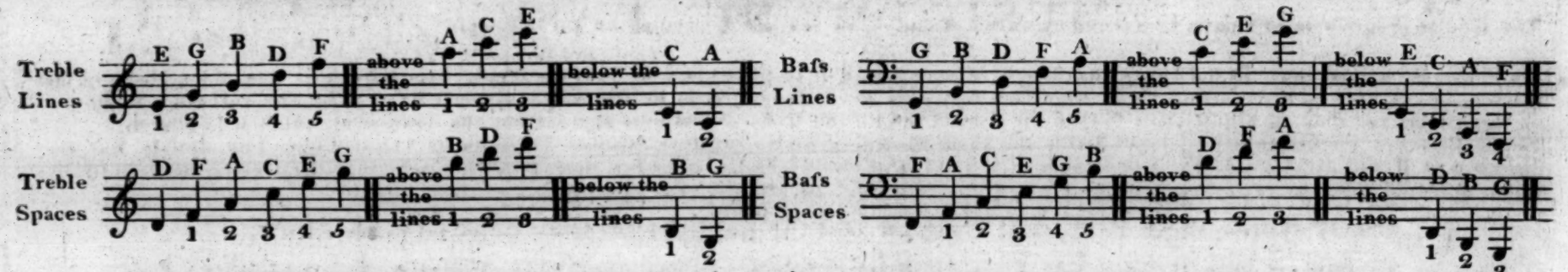
The Scale or Gamut

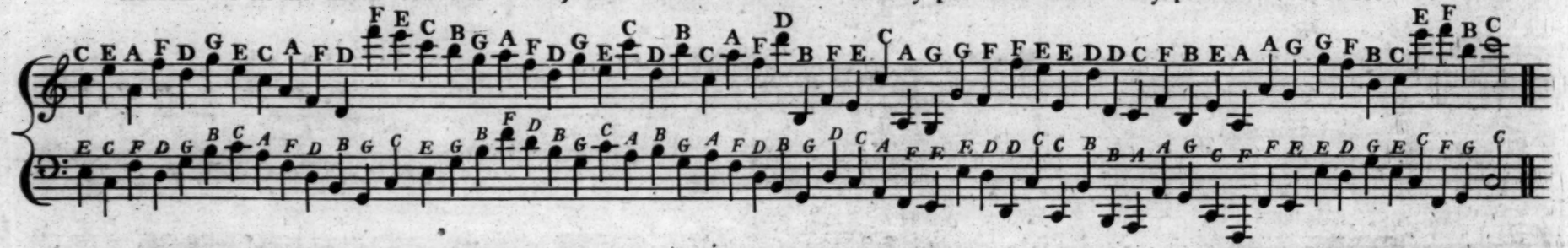


The Figures placed over and under the Notes are meant to ſhew what Fingers are proper to be used to each. The Croſs + for the Thumb, and 1. 2. 3. 4. for the following fingers. The Notes in the Gamut as above may be played up and down regularly to give the Performer a little use of their Fingers and a Method of placing their hands properly on the Keys.

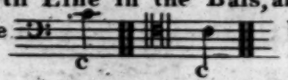
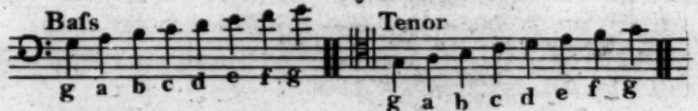
The following is the compleat Scale or Gamut with all the additional ledger Lines made use of in modern Muſic.



The Names of the Notes on all the different Lines and Spaces in both Treble and Bafs.

Exercise of all the Treble and Bafs notes, which Scholars shou'd be entirely perfect in before they proceed to a Tune.

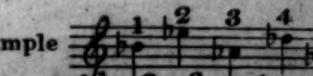


In the middle of the Scale it is to be obferved there are Eight Notes wrote in both Staves which are exactly alike, the Treble borrowing (by the use of the Ledger Lines) from the Bafs, and likewise the Bafs from the Treble. this borrowing from each other is attended with great inconveniency at times particularly where there are words to be written between the Staves for which reason there is another Cliff made use of besides the Treble 𝄞 and Bafs 𝄢 which is called the Tenor and is marked thus 𝄡 or thus 𝄡 and is generally placed on the fourth Line in the Bafs, and 𝄞 is always the upper C.

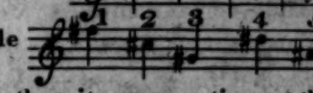
Example  by which it is to be underftood, that all the Notes after this Tenor Cliff, are raised five Notes higher than their original ſituation as for Example the notes in both are the ſame.

Of Flats, Sharps, Naturals &c.

A Flat placed at the beginning of a Piece of Music on the line or Space ſhews that all the notes on ſuch line or ſpace are to be played or ſung half a note lower than the Natural Note and is thus expreſsed. ♭. A Sharp placed at the beginning of a Piece of Muſic on the line or ſpace, ſhews that all the notes on ſuch line or ſpace are to be played half a Note higher than the Natural Note, and is thus expreſsed ♯. A Natural placed before any Note contradicts it whether Flat or Sharp, and brings the Note to the Natural Key and is thus expreſsed ♮. If a Flat or Sharp is placed before any note in a Piece of Music, it affects only that Note to the end of the Bar, unleſs contradicted by a Natural, and is called an accidental Flat or Sharp. There is likewise an extreme or double Flat mark'd thus 𝄫 or thus ♭♭ which lowers the natural note a whole Tone. And an extreme or double Sharp marked thus + which raises the natural Note a whole Tone.

The regular progreſsion of Flats is reckon'd by fourths aſcending or fifths deſcending, as for Example



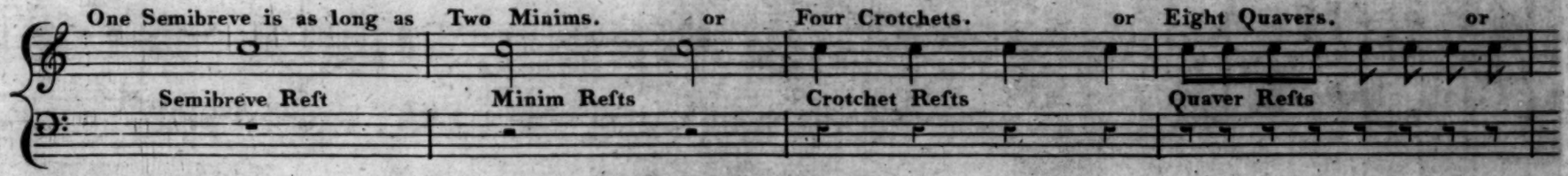
The regular progreſsion of Sharps is reckon'd by fifths aſcending or fourths deſcending, as for Example



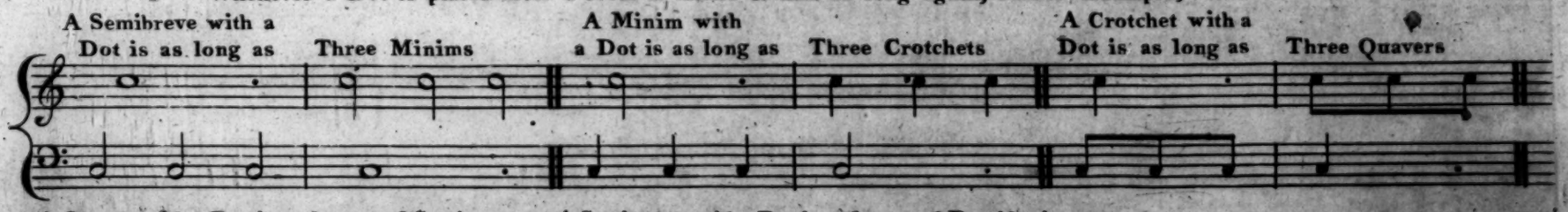
A Pauſe is marked thus 𝄐 and ſhews that the note over which it is placed may be held on longer than its proper time at the liberty of the Performer. A Slur is marked thus ♩♩ Signifies that only the firſt note is to be ſtruck, tho' it must be held on the full time of both. A Repeat marked thus 𝄆 Signifies 𝄇 that the part of the air must be played over again from the note over which it is placed. Single Bars are marked thus | | | | and divide the Time according to its meaſure. whether Common or Triple Time. The double Bar is mark'd thus ‖ and divides the different ſtrains of a Song or Piece of Muſic, and when dotted on each side thus 𝄆: denotes that each ſtrain must be played twice over.

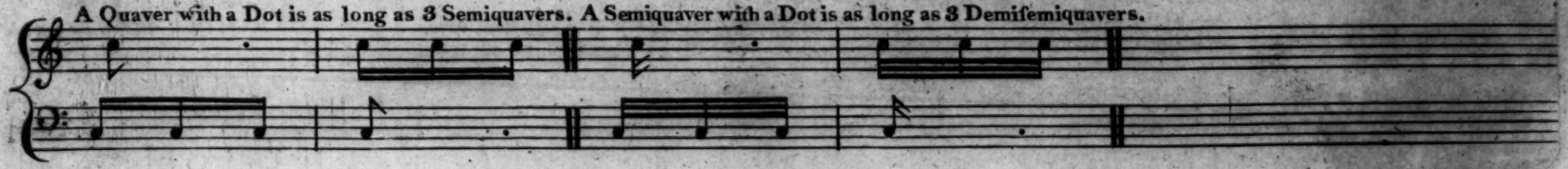
Of Notes. their different lengths. and the proportion they bear to each other.

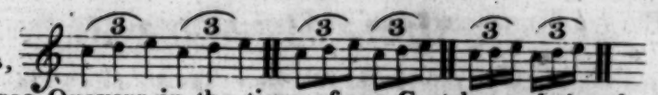
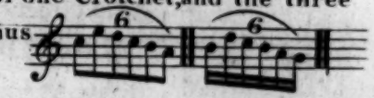
There are Six different ſorts of Notes now in use, which are as follows A Semibreve 𝅝. A Minim 𝅗𝅥. A Crotchet ♩. A Quaver ♪. A Semiquaver 𝅘𝅥𝅯. and a Demiſemiquaver 𝅘𝅥𝅰. The proportion they bear to each other are as follows.



Whenever a Dot is placed after a Note it makes it half as long again, as for Example,

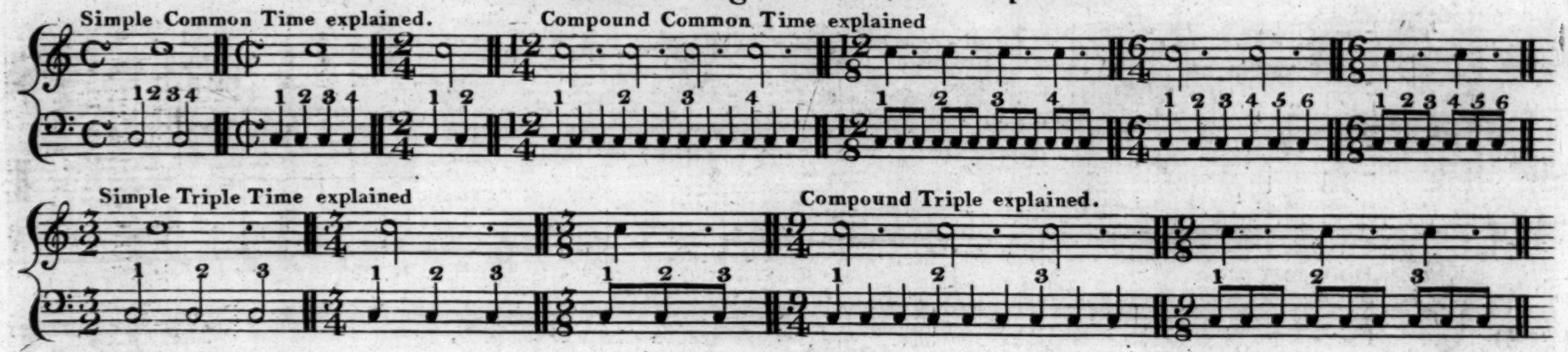




A Figure 3 placed over three Crotchets, three Quavers, or three Semiquavers thus,
fignifies that the three Crotchets are to be played in the Time of one Minim, the three Quavers in the time of one Crotchet, and the three Semiquavers in the time of one Quaver. A Figure 6 is fometimes put over Six Quavers or Six Semiquavers thus
which fignifies that the Six quavers are to be played in the time of one Minim, and the Six Semiquavers in the time of one Crotchet.

Of Time.

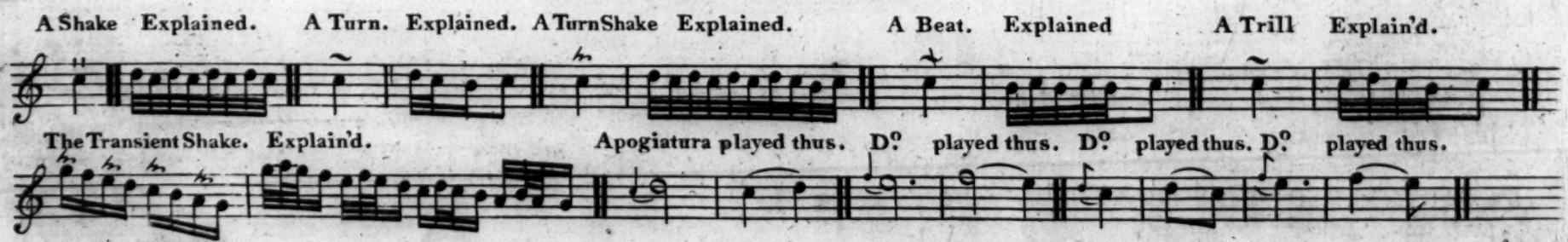
There are two forts of Time, Viz. Common Time and Triple Time, Simple Common Time is expreſsed by the following Characters C. ¢. $\frac{2}{4}$.
Compound Common Time by these $\frac{12}{4}$. $\frac{12}{8}$. $\frac{6}{4}$. $\frac{6}{8}$. Simple Triple Time is Expreſsed by the following Characters $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$.
Compound Triple Time by these $\frac{9}{4}$. $\frac{9}{8}$.

The different degrees of Time explained.



When a Pupil is able to beat time the foot must be down the firſt half of the, and up the laſt in Common Time, and in Triple Time the foot muſt be down the two firſt parts of the Bar, and up the last.

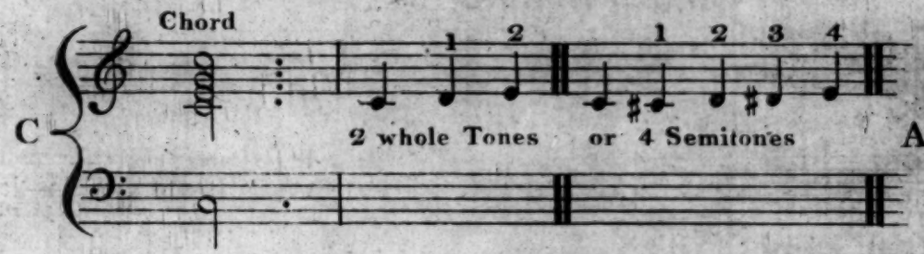
Of Shakes and Graces.



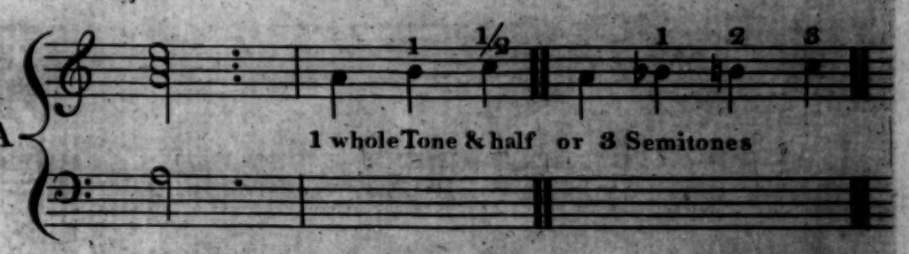
Of the Major and Minor Keys. commonly called Sharp and Flat Keys.

As young Performers are very apt to make the mistake of obſerving when they ſee Flats marked, at the beginning of a Tune or piece of Muſic, that ſuch piece of Muſic or Tune is in a Flat Key and on the contrary if Sharps are marked, they conceive the Piece to be in a Sharp Key. It has been thought neceſsary to offer a few concise hints which will enable them to avoid the error and prevent their being at a loſs upon the Subject. By obſerving the laſt note in the Baſs of every piece of Music the proper Key may be aſcertain'd, and if in ſtriking the proper common chord to ſuch a Note there be two whole Tones, or four Semitones from the Key note to the third above it, then is the piece of Music in a Sharp Key. On the contrary, if there shou'd be only a whole Tone and a ſemitone, or three Semitones from the Key note to the Third above, the Piece of Music is in a Flat Key.

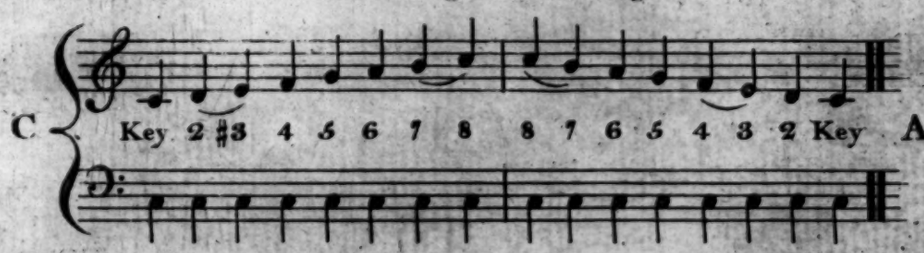
Example of a Sharp Key.



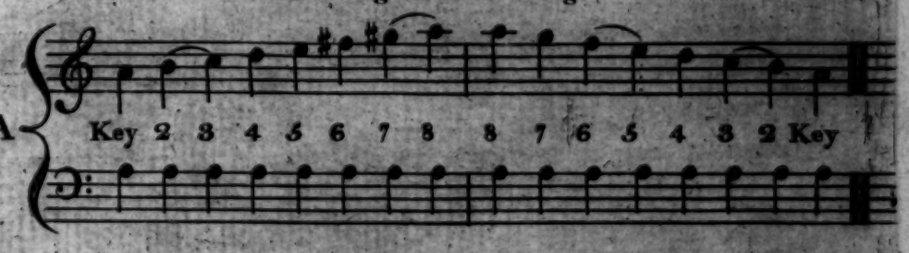
Example of a Flat Key.



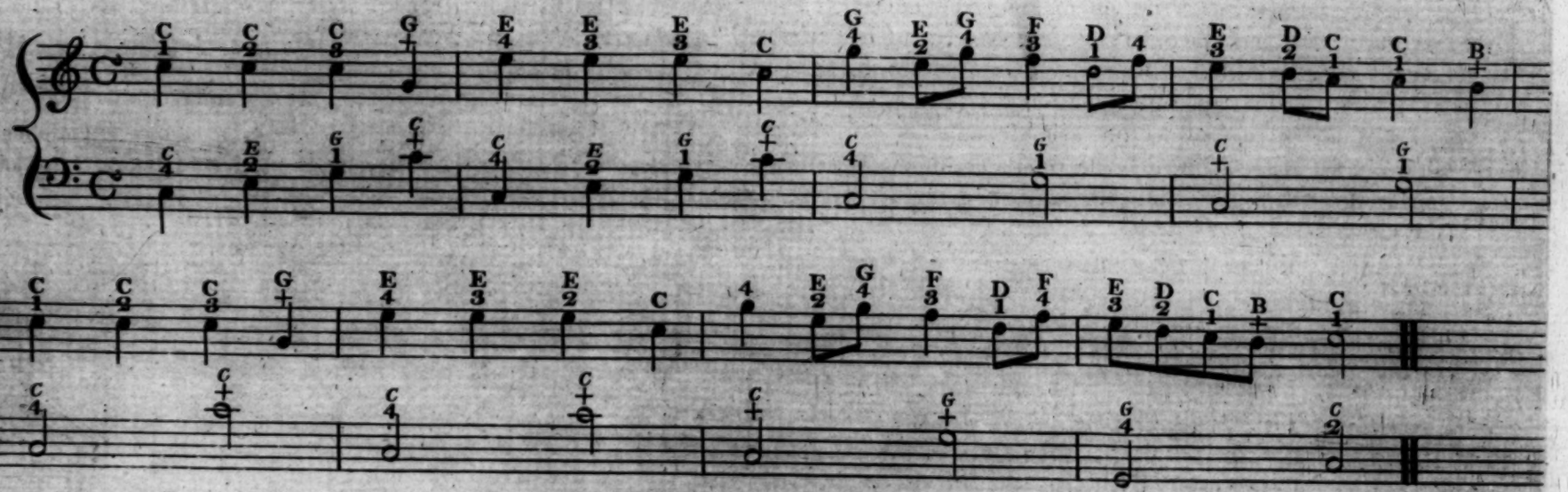
The Octave in the Major Key
Aſcending & Deſcending.



The Octave in the Minor Key
Aſcending & Deſcending.



The difference between a Major Key and a Minor Key is to be distinguished by aſcending. as a Major Key aſcends and deſcends by the ſame Notes. whereas a Minor Key aſcends with a Sharp Sixth and Sharp Seventh, but deſcends without those accidental Sharps. N. B. By adding three Flats to a Major or Sharp Key, you will make it a Minor or Flat Key. or by adding three Sharps to a Minor or Flat Key, you will make it a Major or Sharp Key.

LESSON I.

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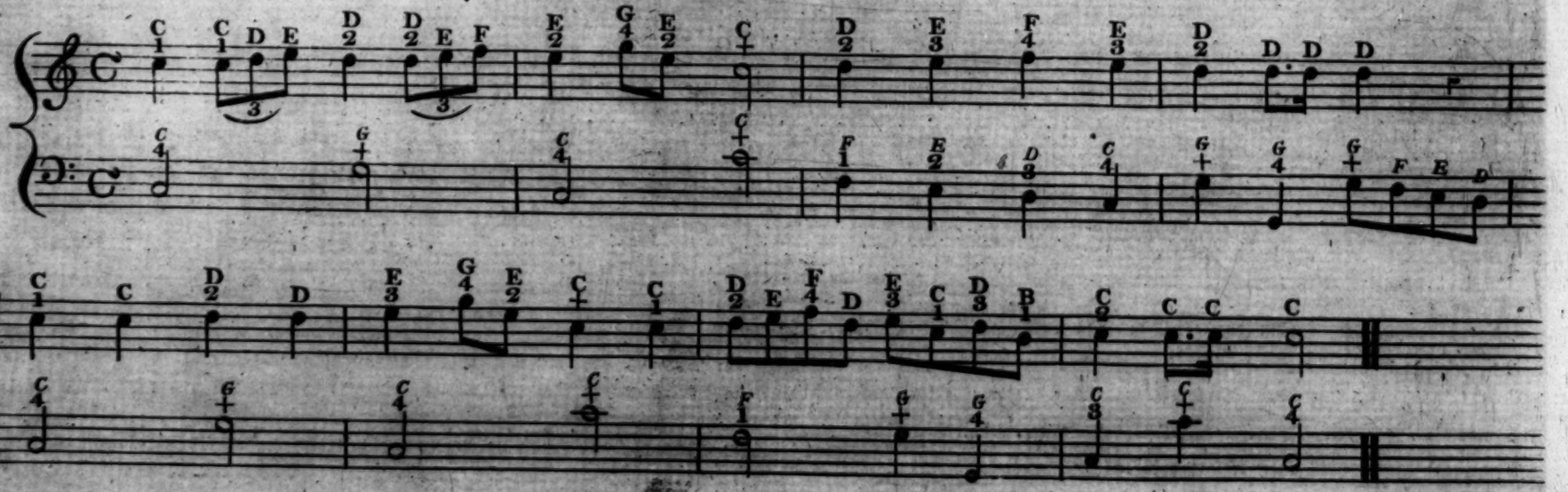
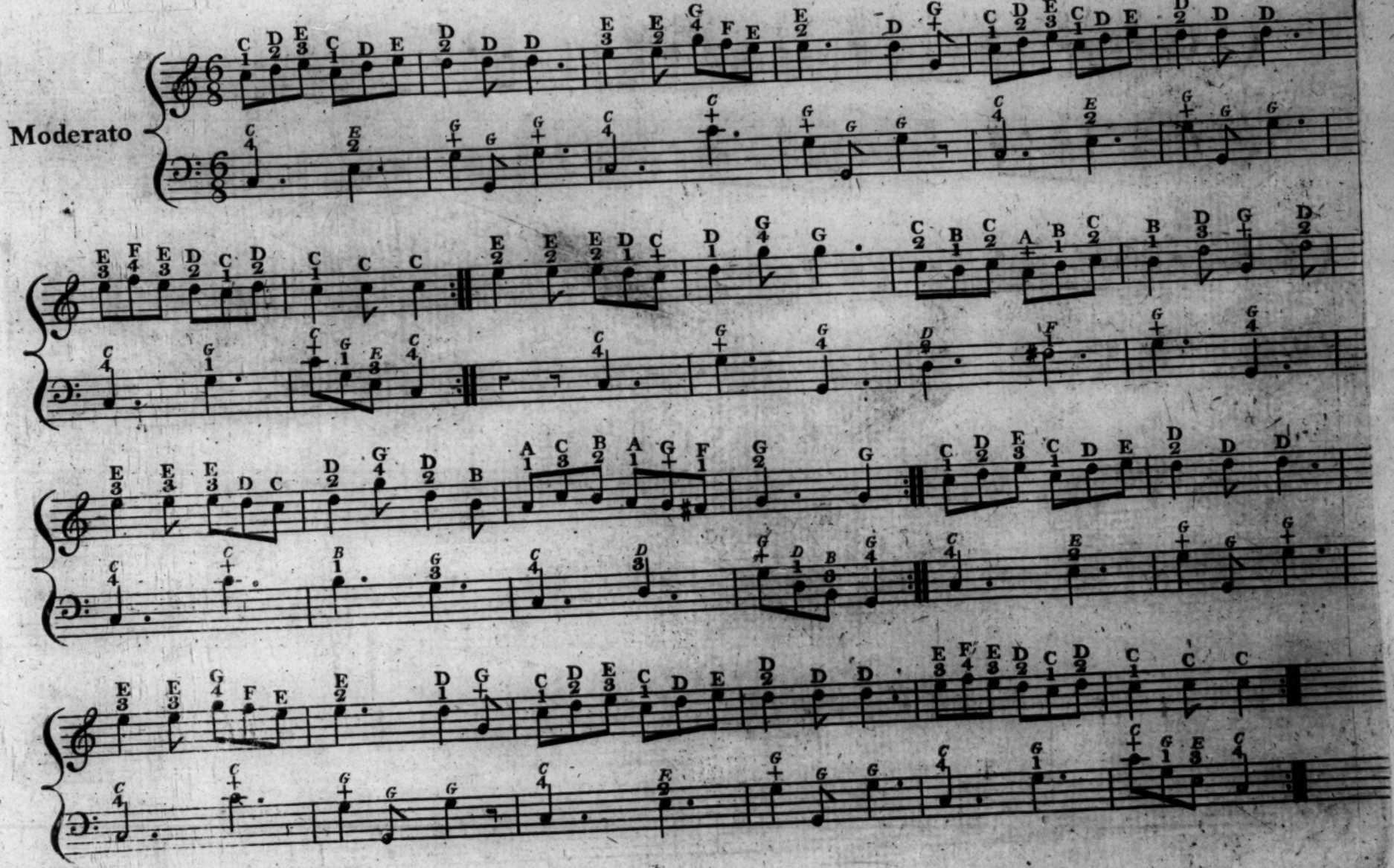
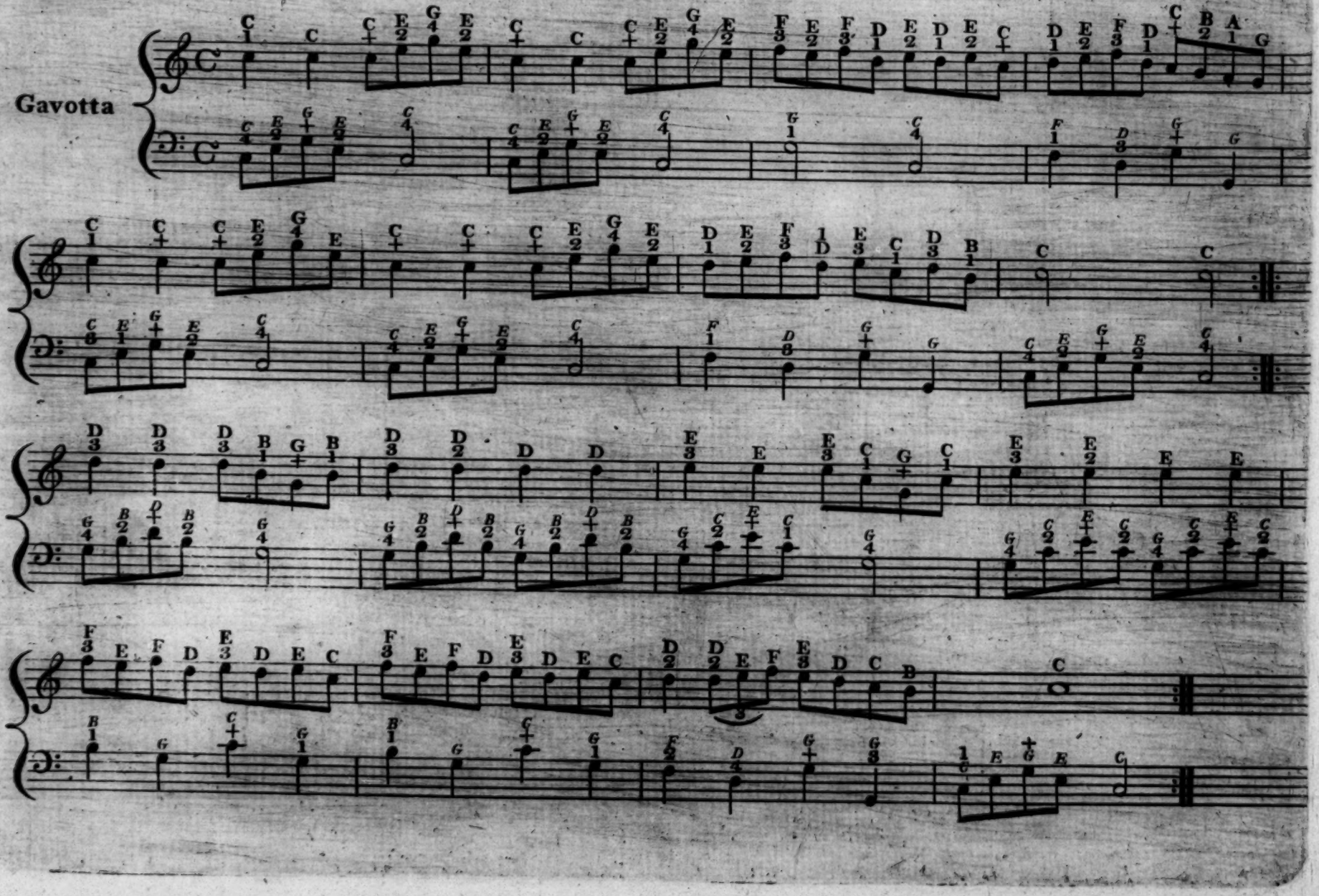

LESSON III.

LESSON IV.

Gavotta



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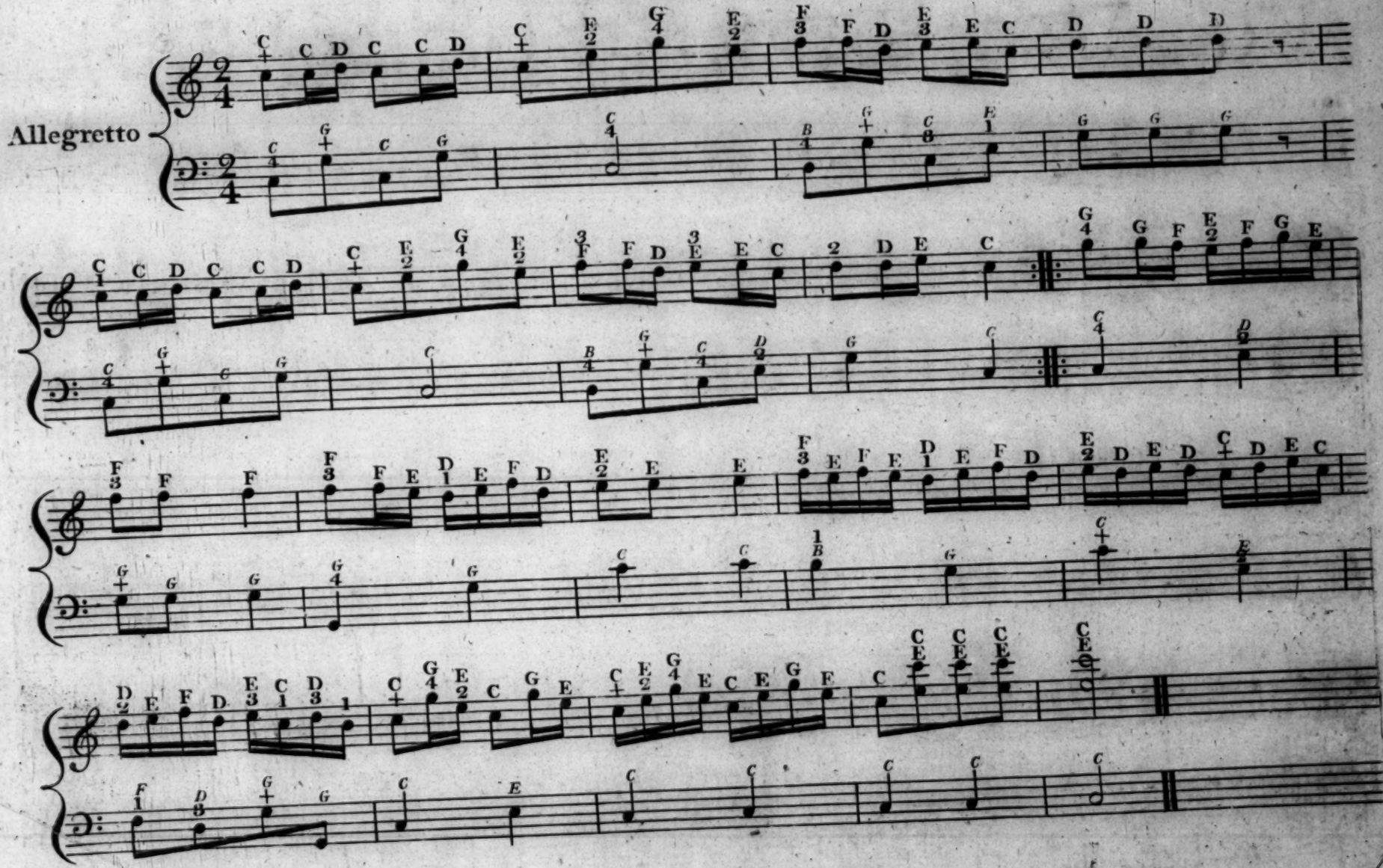
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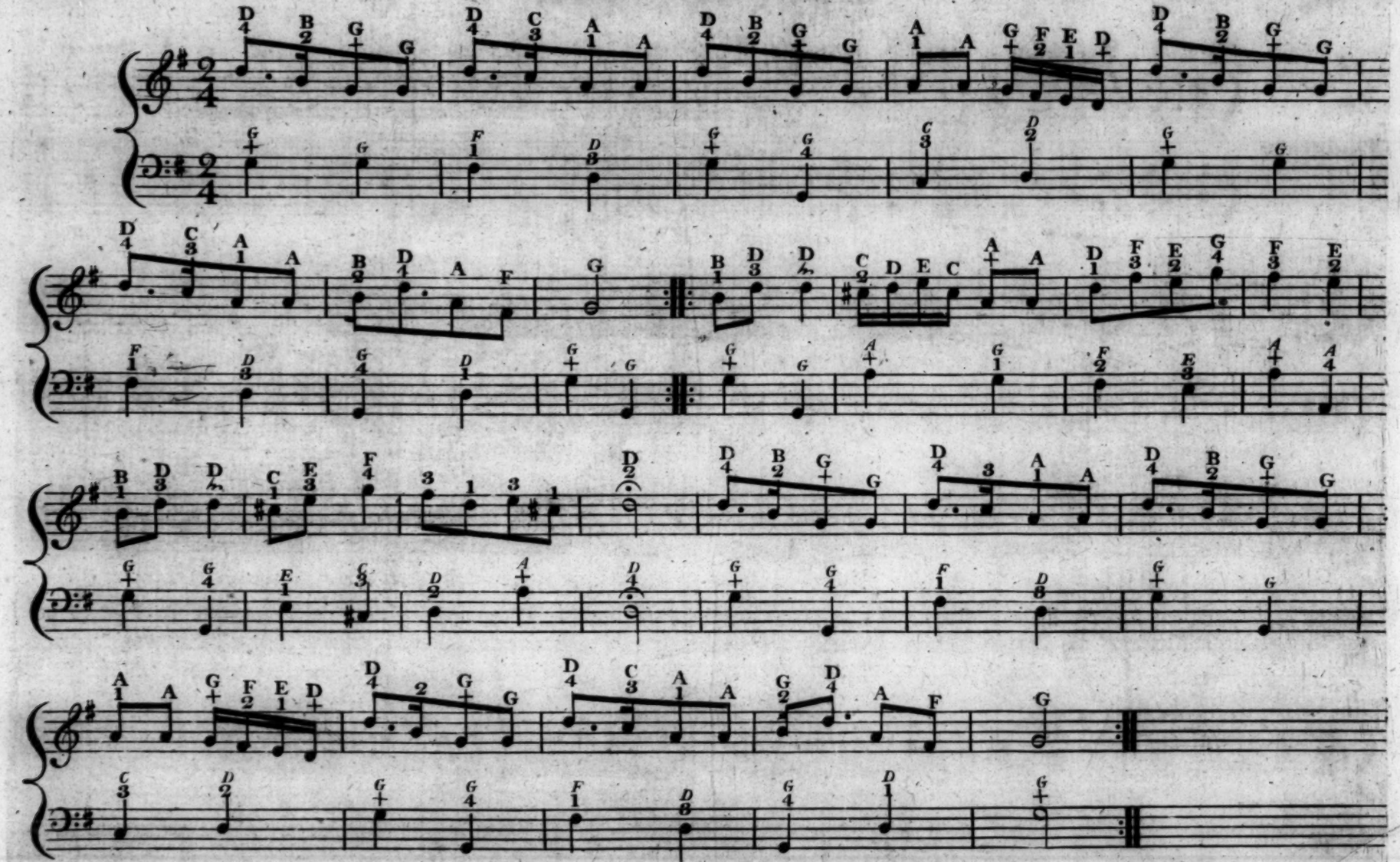
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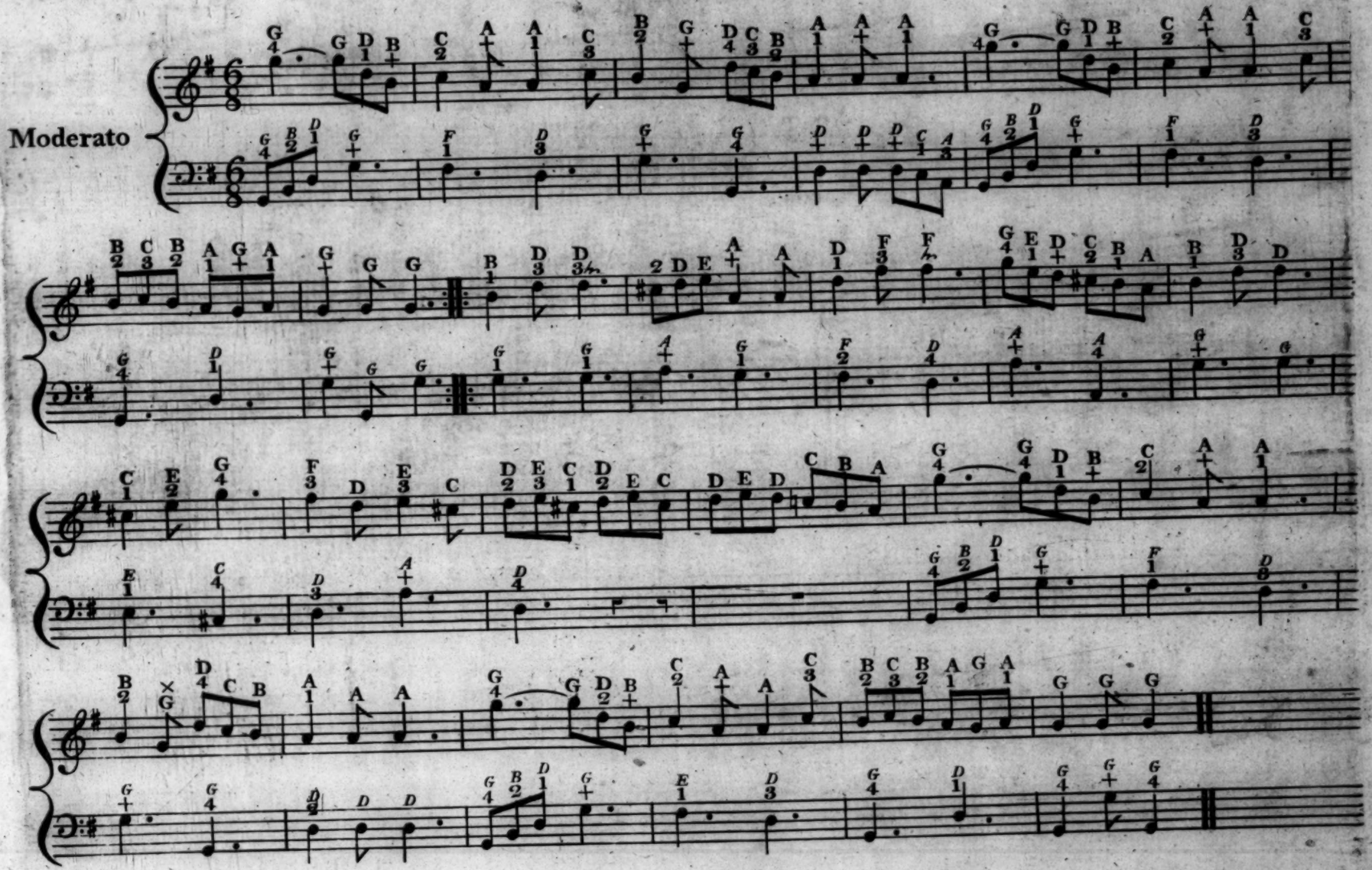
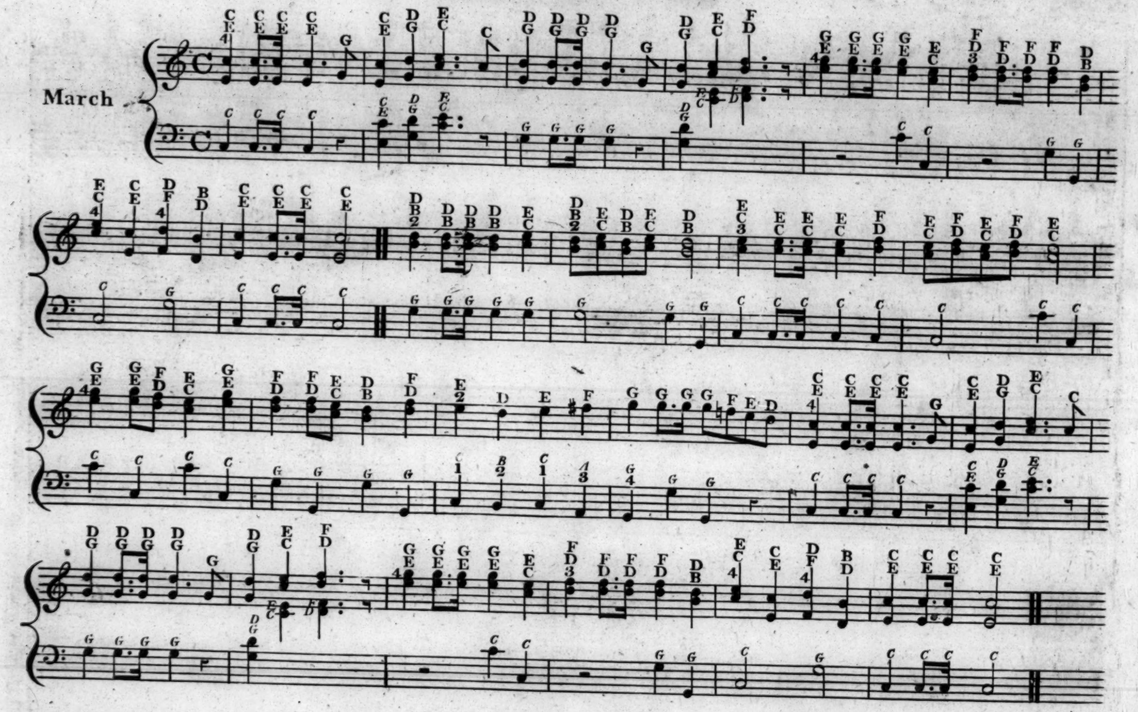
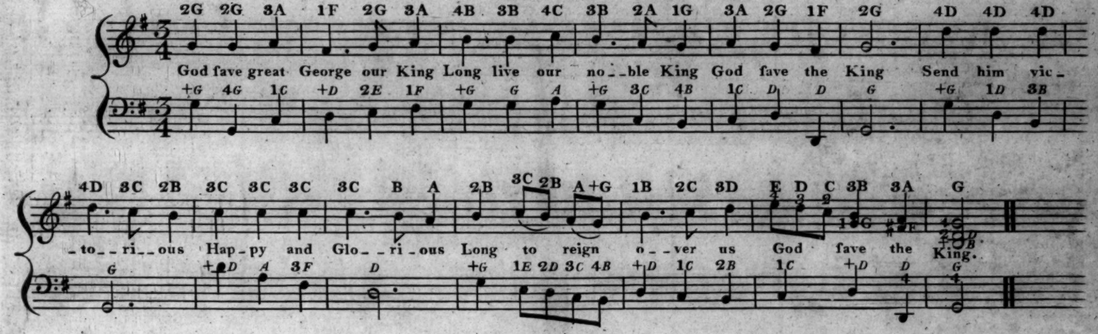

LESSON VIII.

March.



2

O Lord our God arife,
Scatter his enemies,
And make them fall;
Confound their politics,
Fruftrate their knavish tricks,
On him our hopes are fix'd:
O fave us all.

3

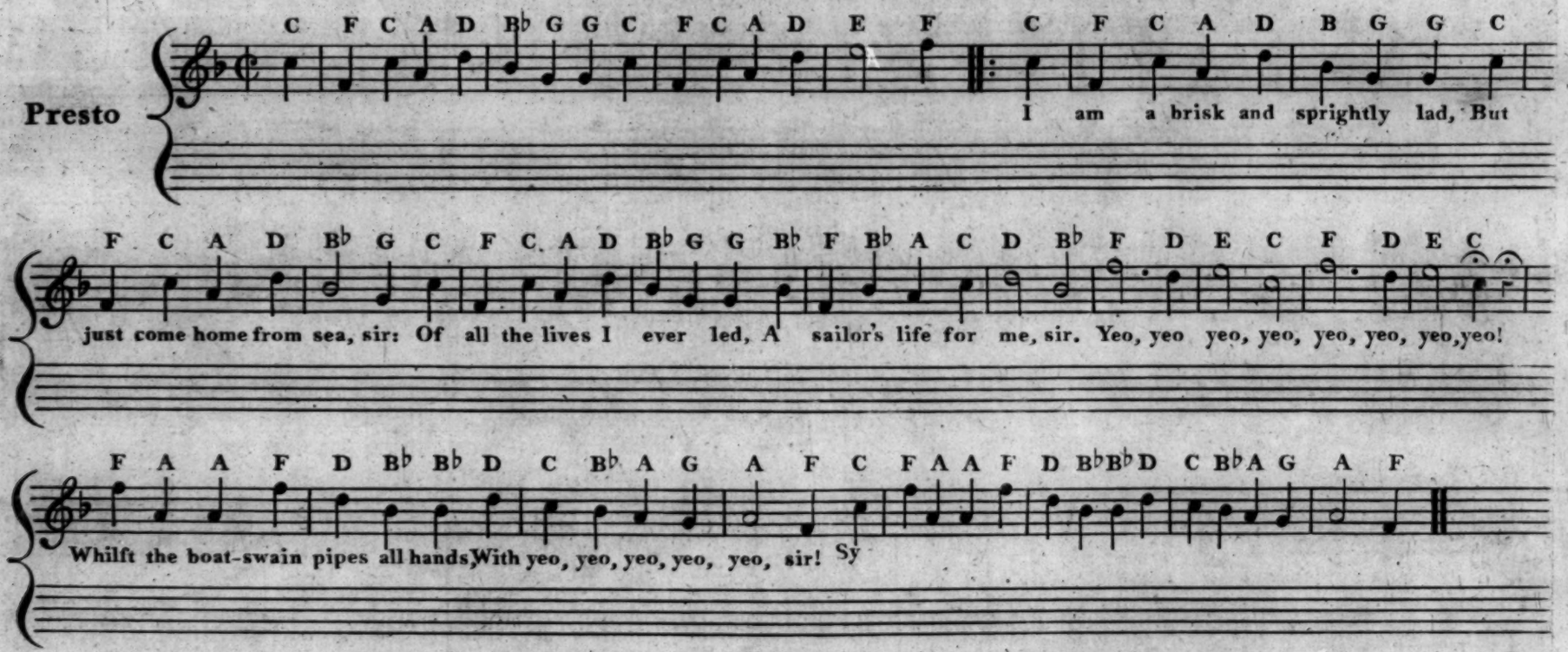
Thy choiceft gifts in ftore,
On him be pleas'd to pour,
Long may he reign;
May he defend our laws,
And ever give us cauſe,
To ſing with heart and voice:
God fave the King.

4

O grant him long to ſee,
Friendſhip and unity,
Always increaſe,
May he his ſceptre ſway,
All loyal ſouls obey,
Join heart and voice, Huzza.
God ſave the King.

YEO, YEO!

Sung by M.rs JORDAN, in the "SPOILED CHILD."

(The Music of the following Song is so light that it requires no Bass, which makes it a proper Tune for a Beginner.—The ingenious D.r Franklin was of opinion (as was also J.J. Rosseau) that many Tunes requires no Bass.—Vide CHAMBERS'S DICTIONARY, under Bass.)

2.

What girl but loves the merry Tar?
We o'er the ocean roam, sir;
In ev'ry clime we find a port,
In ev'ry port a home, sir.
Yeo, yeo, &c.

3.

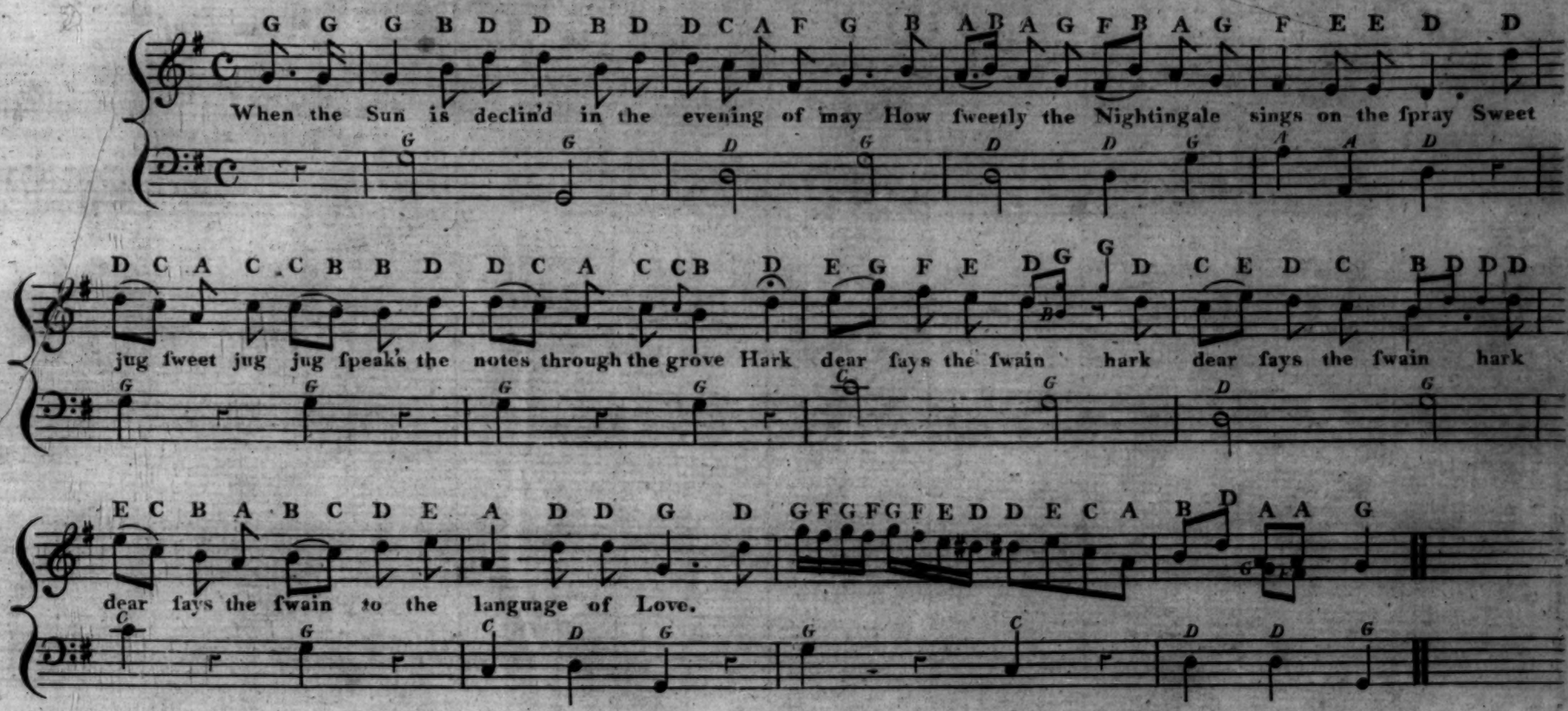
But when our country's foes are nigh,
Each hastens to his gun, sir;
We make the boasting Frenchman fly,
And bang the haughty Don, sir.
Yeo, yeo, &c.

4.

Our foes subdued, once more on shore,
We spend our cash with glee, sir;
And when all's gone, we drown all care,
Then out again to sea, sir.
Yeo yeo &c.

THE NIGHTINGALE

A new Song Compoſed for this work very eaſy to play, ſoft, and pleaſingly plantive.



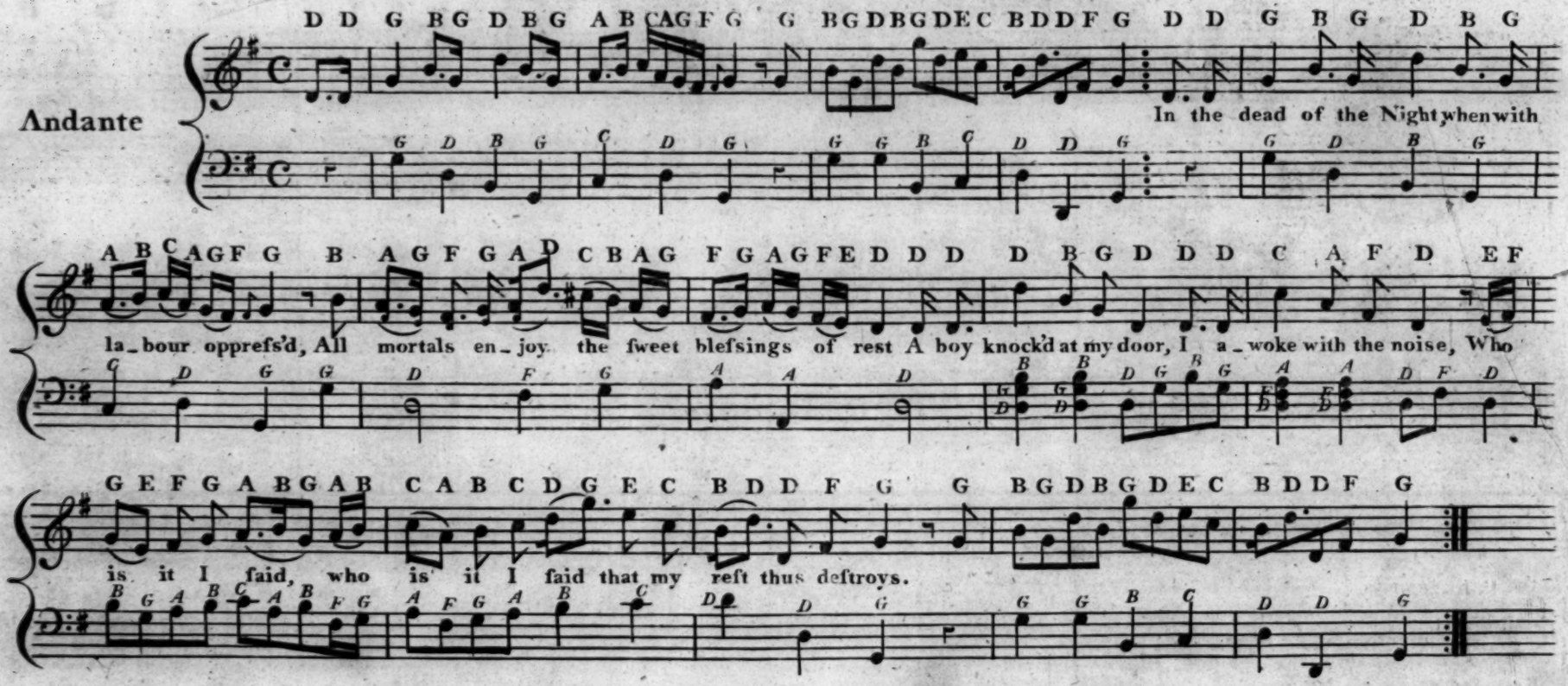
2

See the bird on the wing o're the neſt of his mate,
How he trembles while touring, with joy how elate.
Sweet jug, ſweet jug jug, ſpeak the notes through the grove:
Hark dear ſays the ſwain, hark dear ſays the ſwain,
Hark dear ſays the ſwain, to the language of Love.

3

I come Love, I come, give me place on the brood,
Take your ſport on the wing, and refreſh you with food
Sweet jug, ſweet jug jug, ſpeak the notes through the grove:
Hark dear ſays the ſwain, hark dear ſays the ſwain,
Hark dear ſays the ſwain, to the language of Love.

IN THE DEAD OF THE NIGHT.

Sung by Mrs. JORDAN in the WEDDING DAY.

2

He answer'd so softly so modeſt and mild,
Dear Ma'am it is I, an unfortunate child;
'Tis a cold rainy night I am wet to the skin,
I have loſt my way Ma'am, I have lost my way Ma'am,
Do pray let me in,

3

No ſooner from cold and from wet he got free,
Than taking his Bow, if you please Ma'am ſaid He;
If you please Ma'am I would by experiment know,
If the rain has damaged, If the rain has damag'd,
The String of my Bow.

4

Then away went the Urchin, as blith as a Bee,
And taking his bow, adieu Ma'am ſaid He,
My bow is undamg'd but true went the Dart
And you will have trouble, and you will have trouble
Dear Ma'am with your heart.

MVSEVM BRITAN NICVM